DOCUMENT RESUME

ED 451 111 SO 032 627

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TITLE Resting in the Hands of God. Fulbright-Hays Summer Seminars Abroad Program, 2000 (Egypt and Israel).
SPONS AGENCY Center for International Education (ED), Washington, DC.
PUB DATE 2000-09-00
NOTE 24p.
PUB TYPE Guides - Classroom - Teacher (052)
EDRS PRICE MF01/PC01 Plus Postage.
DESCRIPTORS *Architecture; *Building Design; *Built Environment; *Comparative Analysis; Curriculum Development; Foreign Countries; *Historic Sites; *Religion; Religious Cultural Groups; Secondary Education; Social Studies
IDENTIFIERS Cathedrals; Fulbright Hays Seminars Abroad Program; Mosques; Synagogues

ABSTRACT

This curriculum project explores three genres of spiritual location: the synagogue, the mosque, and the cathedral. The project examines their distinct elements and the elements that tie them together as sacred places that transcend time and place. It lists five student objectives: (1) identify the basic structural elements; (2) explain the use of light and decoration; (3) compare and contrast various architectural elements; (4) complete a chart that makes correlations among synagogue, mosque, and cathedral; and (5) write a poem that reflects learning and questions concerning the unit. The project contains extensive notes on architectural elements, teacher notes, strategies, and materials needed. Contains a 19-item bibliography. (BT)

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ED 451 111

Resting in the hands of God

"When one enters a place of worship, he should feel as if he were resting in the hands of God"

--Frank Lloyd Wright

The genesis of this project began in 1996 as I spent the summer climbing through the Romanesque and Gothic cathedrals of northern France. From Autun to Chartres to St. Chapelle, I experienced a surprisingly intense spiritual connection which far transcended my own personal faith. How could it be that a structure constructed a thousand years ago, by people of another culture, era, and mind set, could evoke a spiritual response from a twentieth century American skeptic?

Since then, my search for sacred places has taken me to sacred places in Germany, Ukraine, Greece, Italy, and Spain. In each of these nations, despite intense geographic and chronological differences, the profound impact of these religious sites has not diminished. This project seeks to explore three different genres of spiritual locations: the synagogue, the mosque, and the cathedral. What are their distinct elements and what elements tie them together as sacred places whose impact transcends time and place? That is my personal question and the question which guides this academic project.

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Submitted 9/1/00

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Resting in the Hands of God

Objectives: By the end of this lesson, students should be able to:

A. Identify the basic structural elements of the synagogue, the mosque and the cathedral.

B. Explain the use of light and decoration in each of these sacred structures.

C. Compare and contrast various architectural elements in these three structures.

D. Complete a chart which makes correlations between these three structures.

E. Write a poem which reflects the student's learnings and questions regarding sacred places.

Background Notes:

Sacred Architecture: Mosque

"Whoever builds a mosque for God, God will build a house for him in Paradise"

--Hadith

" A mosque is not a silent place with a dim religious light deserted for the greater part of the week, but a very airy and well-lit place... a busy haunt of men."

--Muhammad Ali Rampuri

Mosque = derives from the Arabic word *masjid*

√ term usually meant just a place where God was worshipped
√ "a place where one prostrates one's self in front of God"
√ in the Qu'ran itself no indication of a new kind of a Muslim religious building
√ Qu'ran does law down one rule for all Muslims which affects mosques: the obligation to perform prayers five times a day.

I. In simplest terms wherever an individual prays, there is a masjid

A. *Masjids al -jami* : Masjids which are supposed to contain the whole Muslim community

B. Jami-Also known as Friday Mosque or Mosque of the Collectivity or Cathedral mosque

II. Following characteristics of Muslim prayer are of particular importance for mosque architecture

A. Essentially, the mosque is a wall so oriented that a line drawn directly from Mecca would strike it at right angles.

B. Shape of the building is essentially square so that worshipers may pray as close to the Mecca wall as possible.

C.Mosque architecture develops in response to Muslin community life between 622 and 632.

D.Rituals of prayer created including community prayers on Fridays at noon. Whole community and the Prophet and his representative>> prayer leader came to be known as the *imam*

1. Imam stands in front of the faithful near the *qiblah* (the wall indicating the direction of prayer)

2.. At Friday prayer, a *Khutbah* is pronounced (sermon and an act of allegiance of the Community and to its leader)

a. Community announcements, collective decisions shared after Friday prayers

E. *Mihrab*=niche,concave, heavily decorated, located on the qiblah

1. acoustic device, resonator for the voice, shaped to bound the sound back and magnify it at the same time

2.reminiscent of the place in the Prophet's house where he used to stand to lead prayers or to preach=structure commemorates the prophet as the first Imam

3.symbolically a doorway into mystical divine grace

F. Imam pronounces the Khutbah from a pulpit known as a *minbar*

1. Minbar became a symbol for the legal legal authority in the place of worship.

2.Imam stands on the second step from the top..top step is reserved for the Prophet

G. Both the Friday prayer and the compulsory daily prayers are preceded by a formal call to worship.

1. Prophet discarded using the Jewish *Shophur* or the Christian *Sematron* but settled on the human voice from the roof of the gathering place.

2. Development of the tower:*minaret* .

3. Minaret is not necessary for a mosque. May issue call to prayer from a roof, wall or courtyard

4. A specific individual was appointed for this task:*muezzin*

H. Ablutions are required before prayer=*Wudu*

1. Worshiper must be in a state of ritual purity before prayer

2. Located in the center of the courtyard to emphasize the importance of cleanliness, purity of believers before prayer

3 Failure to wash correctly makes subsequent prayers without value.

4. Must be performed with running water

5.Usually separated from the rest of the world by a low balustrade>. pure from the unpure

III. Most mosques have an open part and a closed portion: mirror the layout of the Prophet's house in Midinah

A.central courtyard is called a *sahn*

B.Hypostyle system: flexible, easily adaptable way to cover vast areas through a multiplicity of single repetitive supports

C.Reflects the tradition which says that the Prophet lead prayers in a great hall in which the covered portion was supported by palm trunks.

D.Domes are liturgically of little significance

1. earliest domes erected over qiblah to define it externally and to light it internally

2. cosmic symbol of the vault of heaven: corners supported by tiers of superimposed arches>. arches ma include clerestory windows

E. Decoration = geometry, foliation, and calligraphy

1. Geometry
   = circle as the basis of the generation of patterns
   =principles of repetition, symmetry and change of scale to create concept of infinity
   =play of light and shade, optical effects

2. Foliation
   = vegetal or geometric decoration
   = *arbor inversus* spreads downward from the apex of the dome to embrace the ever -widening stages of heaven by the time it reaches the floor
   =ranges from scintific naturalism to completely abstract forms of the arabesque

3.Calligraphy
   = use of the Qu'ranic verses>> use of writing for iconographic or ornamental purposes
   =Qu'ran is the only true miracle in Islam>>Word
   = A famous Hadith records that the Prophet said, " Good Writing makes the truth stand out."

Sacred Architecture: Synagogue

Wherever there are ten Jews–a house must be prepared for them, to go there to worship, at all times of Prayer; and this place is called synagogue, and the dwellers in the city oblige each other to establish a synagogue for themselves and to acquire all the books of the Holy Bible.

--Maimonides, Mishneh Torah

"Four synagogues are entrenched together
against the bombardments from God.
In the first, Holy Arks with candies hidden away,
and the sweet preserves of God's Word from a blessed season
all in beautiful jars, for children
to stand on tip-toe and lick with a golden finger.

In the second, four strong pillars for an everlasting
wedding canopy. The result
of love.
The third, an old Turkish bathhouse with small, high windows
and Torah scrolls, naked
or taking off their robes. Answer, answer us
in clouds of vapor and white steam,
Answer, answer till the senses swoon.

The fourth:
part of Gods bequest.

Yes. These are thy tents, O Jacob, in profundis...

-- Yehuda Amichai, from *Poems of Jerusalem*

Synagogue: Greek word
Hebrew word is *Bet Knesset* ="House of Assembly"
Other Hebrew terms: *bet ha-tefillah* "House of Prayer"
bet ha-midrash "House of Study"
Term sums up the main purposes of the synagogue

√ Functions as a place where congregation could assemble for prayer, study, and social activities: communal center
√ Differs from Temple, no sacrifices offered or rituals established
√ with the destruction of the Temple in 70 CE, the temple priests were no longer functional. It was the rabbis who hold Judaism together through the focus on worship, study and congregational life. Ritual sacrifice no longer took place.
√ Bereft of Temple, each little community created its own meeting place. synagogue went with the wandering Jews to every corner of the earth.
√ Along with family, synagogue serves as center of Jewish life after the Diaspora
√ Tangible symbol that religion is an integral part of life

I. Most consistent architectural element in synagogues is flexibility

A. Forms adapted to need and circumstances of each location
B. Different types of construction evolved
1. buildings form dominated by the social conditions and the security enjoyed by Jews in each community .
2. Not necessarily by the rules and regulations of a religious establishment.

II. Two guiding principles in synagogue architecture:

Longing for beauty, need to achieve artistic expression and to articulate hopes, myths, and beliefs.

Jewish religious injunctions against making a statue and picture of the human form.

A. Two principles could conflict but also produced great variety in synagogue construction between the third and twentieth centuries.---interesting, beautiful, and unique buildings constructed.

B. In accordance with local traditions, sages decided what was forbidden and what was permitted in the synagogues.

1. Some rabbis were strict, forbidding three dimensional sculptures and reliefs or pictures at eye level. Some did not sanction the depiction of the stars or signs of the zodiac or figurative motifs of any kind.

C. *"Judaism does not begin with dogma, it begins with a dilemma: Man is created in God's image, but God has no image."*

--Dan Ronen, Israeli Assistant Minister of Youth and Culture, Jerusalem 7/17/00

--emphasis on the word of God throughout synagogue

D. Many communities in the Diaspora lived under the restrictions of local non-Jewish government an society. Had an impact on the construction of synagogues, because their size and style and the prominence or the unobtrusiveness of their facades depended to one extent or another on the rights given to the Jewish community and on the relations with the surrounding non-Jewish society. Modest or glorious.

E. **Example: The Ancient Synagogue**, Dura-Europos,Syria

--unearthed near the Euphrates River in Syria 1928-1932
--Wide structure, decorated with paintings of biblical and allegorical themes.
--Persian, Hellenistic, Roman influences--starting point for

development of medieval art in Europe.
--Western walls decorated with portrayals of Moses..facing Jerusalem, niche probably used as a Torah ark
--Above niche are representations of the Temple, binding of Isaac, the Menorah and other Jewish symbols.--Jewish community of the third century did not hesitate to decorate the walls of its synagogue with human figures.

F. **Example: Beth Shalom Synagogue**, Elkins Park Philadelphia

--built around concept of space integrating beauty and holiness--Frank Lloyd Wright design. 1959
--Six ribbed structure, looks like hexagon formed by hands poised together in prayer
--open area in front includes a fountain with flowing water symbolizing cleanliness and purity.
--interior design matches exterior of building : glass walls meet overhead like the apex of a triangle.
--Spacious light filled prayer hall can accommodate more than 1000 worshipers.
--Men and women sit together; evolved during 19th century Emancipation.
--has an additional prayer hall, lecture and social hall, a library and classrooms.

III. In contrast to the exterior appearance of the synagogue which were so often determined by external forces, the design of the prayer halls reflect mainly the religious, social and cultural need of the community itself.

Torah ark and **readers platform *(bimah)*** are focal points of the synagogue.

A. Torah ark: cupboard which houses the scrolls of the Torah

1. Each scroll contains the Hebrew Pentateuch, handwritten on parchment.

2. Located on wall of the synagogue which faces Jerusalem

3. Torah: The Law: expression of God's will

--first five books of the "Bible"

--composed of 248 and 365 negative commandments

--read through each year

--fulfillment of the Torah will hasten God's kingdom on earth.

3. When Torah is removed from the Arc during each service, paraded through the synagogue and then returned to the arc.

Upon returning the Torah to the arc, the people recite this line from Proverbs:

"It is the tree of life to those who grasp it." Simile

4. In front of the ark is the eternal light ***(ner talmud)***

a. symbolizes the eternal presence of God

b. continues the idea of alter-fire in Temple

B. Bimah-readers' platform

1. Large and prominent in Ashkenazi (Eastern Europe) synagogues
2. Usually in the center of a square hall. Elevated and placed between four columns.--**Vilna example**
3. Placed near the entrance of synagogues in Sephardic (Spanish and North Africa) synagogues--**Portugese example**

C. 4. Two focal points in 16th and 17th Synagogues. Torah ark and Bimah placed on Eastern and Western walls--**Italian example** w/ seating for worshipers along northern and 9southern walls.

1. Sign of increasing ritualism associated with wealth?
2, Practical--no need to crowd around platform--worshipers could see and hear all that took place at ark and at bimah.

D. Emancipation movement of 18th and 19th centuries change synagogue structure.

1. Some large and monumental synagogues built in city centers.: **Warsaw example and Florence example**

a. buildings built by professional architects who specialized in building churches. Had to take into account the new way of life for the Jews who came to the synagogue mainly on festivals and for special occasions.

--created one dimensional halls with vast apse where religious rituals and social celebrations took place.

--halls contained the Torah ark, the bimah, and the loft for the choir and the organ

--worshipers; seats faced forward as in a theatre.

--separation of the genders by partition or construction of a ladies gallery is traditional.

--decor followed architects plan in contrast to earlier

synagogues where the congregations decided on decorations.. variety of motifs and symbols decreased.

IV. Other common structural elements:

A. Ritual bath: ***mikveh***

1. washing required before formal prayer and other rituals

V. Star of David and Tablets of Law become two dominant symbols in synagogues.

A. Satisfied emancipated Jews wish for uncomplicated symbol that represents a people who want both equality and diversity and who wanted to be understood by Gentiles.

B. Menorah no longer appeared in large synagogues

C. Few animal or plant representations in modern synagogues.

Sacred Architecture: Cathedral

"The word church has two meanings: the one a material building where in the divine offices are celebrated; the other a spiritual fabric which is the collection of the faithful."

--Durandus, 13th century bishop

The aim of these builders was to provide every possible expression of the sublimity, majesty, and might with lucidity, harmonious wealth and and sense of the infinite: to ultimately create a formal symbol worthy of God. Their goal was to build a church which looked as if it did not belong to this world.

---Whitney Stoddard, 20th century art historian

Background:

1000-1200 CE was a period of relative political stability and economic prosperity in northern Europe. The "barbarian invasions" from the north and south had ceased and the world did not end in the year 1000 as the millenialists had predicted. Feudalism was emerging as the dominant political system of the era and manorialism provided much economic security. A population rise and increasing food supply caused a resurgence in towns with a growing merchant class prepared to buy and sell goods to any willing customers. Towns thus became economic as well as defensive centers. These stable, urban populations together with their new prosperity dramatically affected the tempo of secular and religious buildings. The two main styles of religious buildings were Romanesque and Gothic.

By definition, a cathedral was the bishop's church, hence the city's church and the cathedrals of northern France are the indicator that the cities are being reborn.

The cathedrals were tied to the countryside

--as well as they were in a sense the ultimate fruit of the manors-- the result of peasant labor.

--In the twelfth and thirteenth centuries, this rural prosperity was strongest in northwestern Gaul.

--Some of the world's lushest farmland in these plains surrounding Paris.--Wheat, wine, wool, rape

I. Romanesque--

√ Def: Medieval art between the decline of the Caroliginian empire in the ninth and tenth centuries and the beginnings of the gothic period in the beginning of the twelfth century.

√ Term began as a derogatory description of "crude Roman copy." Henry Adams, early 20th century American writer reinterprets period to mean architecture which possess tremendous vitality, massiveness and spatial conquests.

A. Mont St. Michel: St. Michel is the patron saint of France. Warrior saint of France

1. Border between Normandy and Britanny

2. Fortified monastery growing out of the live rock of an island-surrounded by ocean and quicksand

3. History begin here in 708 Bishop of Avranches was told in a vision to build a church in honor of St. Michel on the mount, located in the Scissy forest.

4. Bishop constructed a crypt in the rock and the following year a tide ripped out the forest and converted the rock into an island.

5. In 966 Duke Richard I of Normandy established 30 Benedictine monks on the mount and constructed a chapel.

6. During the 11th century the mount was leveled, the crypts under the transepts were constructed at the points where the church extended beyond the natural contours of the hill .

7. Church completed by the end of the eleventh century: town grew up surrounding it with fortified walls, gates and towers.

8. In 1203, the abbey become involved in war between France, England, and Normandy. Sided with Normans, but was heavily damaged by burning and projectile assault.

9 Philip Augustus of France won the abbey over the French side by paying for its restoration. New construction was in Gothic style.

B. Fontenay:

1. One of the best preserved and least altered abbeys in western Europe.

2 .South of Dijon: Burgundy experienced "an explosion of monasticism" in the 11 and 12th century. Abbey began in 1118, church constructed between 1139 and 1147.

3. Cistertian abbey begun in 1139; purpose to live, pray and perform manual labor in the spirit of St. Benedictines original teachings.

4. Simplicity of their way of life and the denial of any artistic frills are reflected in the simplicity of the architectural forms, sparseness of ornament and absence of figured sculptures in their abbey. Warm yellow-orange stone.

"We forbid carvings or paintings in our churches and elsewhere in the monastery because when one looks at them, one often forgets the usefulness of deep meditation and discipline of religious severity."

a. roof is the same height as other buildings roof covered in round tiles made by monks. No stone bell tower

b. shaped like a Latin cross, only straight lines, nave and two side aisles chancel with a flat chevet.

c.doorways have no carvings and the typanum has no carvings.

d. no triforium and no gallery. Capitals are more like engraved motifs than carvings, hewed roughly out of stone.

e.Beauty of the cloisters: heart of every church is the cloisters. Built to provide a link between various buildings and to be a square for meditation and procession.

"Every day and every night the passage of monks is like a thread being wound up, smoothly and with slight regular noises."

d..Choir/alter oriented to the east toward Jerusalem and the Holy Land.

C. Vezelay

1. crowns a gentle hill in Burgundy

2. Abbey founded during Carolingian times. Original abbey destroyed by Magyars in 873. Rebuilt by Pope John in 878.

3. Relics: body of Mary Magdalene brought pilgrims from all over Europe.

4. Revolt of the town people against the abbey's over taxation. Stormed abbey and killed abbot. Feud between Duke of Nevers and the Order of Cluny .Pope entered the dispute to protect Vezelay against the Duke. Duke broke into the sanctuary and damaged the relics. King intervened. Terrible fire. 1000 people killed and abbey nearly destroyed.

5. Present nave rebuilt between 1120-1132, choir rebuilt in 1180, facades rebuilt in 1800 by Viollet-le-Duc

6. Second Crusade launched from here in 1146 by Bernard of Clarvieux

7. Richard the Lionhearted and Philip Augustus met here in 1190 and agreed to put aside their differences before starting out on the Third Crusade.

D. Autun: town founded by Augustus in the first century CE: walled by Constantine

1.St. Lazar in Burgundy

a. started in 1119 and finished in 1146
b. Dedicated to St. Lazarus, brother of Mary Magdalene whose relics were housed at Vezelay.
c. important stop on the pilgrimage to St. Jacques de Compostelle in Spain.

2. **Important**: Last Judgment carved in typanum over main doorway of the facade.

a. Christ entirely fills middle portion of Tympanym: dwarfs all other elements

b. Form flattened and filled with concentric circles, making rhythmic, echoing movement across the surface

c.On left side of Tympanym rise the towers of the heavenly kingdom into which the blessed peacefully march.

d. On the right, misshapen devils dispatch souls into hell. and a devil and an angel weigh souls on a balance

e. Lintel is filled with rectangular sarcophagus from which naked souls of the dead arise as angels blow the trumpets of the Last Judgment.

f. Around the typanum the archivolt contains roundels with he signs of the zodiac and scenes of the labors of the month signifying the passage of the calendar year and the passage of time between the First and Second comings.

g. Most important because it is signed, "GISLEBERTUS HOC FECIT" (Gislebertus made this)

h. only the small gallery under the nave and the west portal have not been renovated since the twelfth century: Plastered over

in the in 1776 because the canons decided they were mediocre and "puerile" and protected from revolution and revolt until 1837 when a priest wondered why the entrance was so plain. Head replaced in 1948.

i. Unity of sculpture throughout the cathedral: Carved capitals retell Bible stories.

j. Not Gothic vaulting: style called Burgundian Roman: Equilateral form of semi-circular Roman vaulting

K. inside 14 chapels line the nave built in VIX century

l. Marks end of Romanesque influences and rise of Gothic

II. Gothic

√ Term coined by Italian Renaissance humanists to describe architecture from around 1140-1450.

√.Disparaging term, barbarian, uncultured, excessive, overdone

√ Tied to **Cult of the Virgin** which focused on the virgin as the human Mother of God as well as the intercessor for man's Salvation.

√ Religious images were made less abstract and more naturalistic so that they would be more immediately compatible with the beholders experience.

√ Gothic Essential elements are the pointed arch and vault, the flying buttress, and the ribbed vault.

√ Engineering and mathematics of cathedrals made possible by contacts with Islam esp. in Spain and northern Italy.

a. St. Denis: built "with the help of geometrical and arithmetical instruments"

b. flying buttresses of Notre Dame de Paris were "conceived first by numbers and then by builders"

A. Chartres: dramatic location on the highest ground in town; twelfth century pilgrim reacts first emotionally and then intellectually. 20th century pilgrim does too!

1. first fully developed example of the High Gothic style: four part vaulting system, flying buttresses, new nave piers, and the three-story elevation of the nave arcade, triforium and clerestory: **harmony**

2. Intended to have nine towers (3X3) but only two completed

3. Central Portal is the Second Coming--introspective saddened gaze, compassionate, and forgiving attitude.

4. Holds relic: tunic of the Virgin

   a. Miraculously saved from fires in 1020, 1134, 1144, 1194

5. Today, the Cathedral is a history of medieval and Renaissance France

Remember that every part of the facade was modern when it was constructed. Chartres is always a building in progress and never a building finished

   a. bottom of north tower begun in 1134 looks Romanesque

   b. undercut surfaces of south tower begun in 1145 look early Gothic and rise to high Gothic with emphasis on many planes created in space

   c. First time buttresses are employed throughout the entire cathedral

6. Windows: Most original and early glass of any remaining cathedral

   "Physical light is the best, most delectable, the most beautiful of all the bodies that exist. Light is what constitutes the perfection and beauty of bodily forms"

      a. oldest glass in 12th century
      b. Blue Virgin Window

   c, Mary represented frontally, crowned and enthroned, child Jesus on her knee, angels beneath her supporting her celestial throne.
   d, clothing and halo are luminous blue set against a rich ruby background.
   e. panel is set into a early thirteenth century window.

   f. easy to tell old from new

Rose windows: coordinated with sculpture outside them Christ in the center of each window:

   As a child with Mary in the North window--1231
   As a judge in the West window--1215
   As the apocalyptic one described in the Book of Revelation in the south--1224

The architects of future cathedrals would change the proportion, increased the physical height and made subtle refinements of certain details, but Chartres stands as the first among High Gothic Cathedrals!

B. Amiens:

1. Cathedral begun in 1220: built on ruins of 9th century church destroyed by the Normans, fire destroyed in 1137, rebuilt, destroyed again in 1218, rebuilding began again in 1220:Three known architects

2. Climax of high Gothic Style

3. Vertical and horizontal harmony:three deep vertical bays

4. Complete transparency of Clerestory windows floods the interior with light
5. Wide crossing and transcept arms

6. High pitched flying buttresses: two flights

7. Two western towers and a spire rather than the nine planned towers of Chartres.

8. 137 foot nave

C. Bourges:

1. 140 miles south of Paris

2. Cathedral of St. Etienne

3. Bourges was an important fortified Roman town

4. Part of the Royal Domain under Francis I

5. Begun same time Chartres was being rebuilt after the fire of 1194

6. Struck by the extreme verticality: small triforium and clerestory

7. Exaggerated by piers with six slender colonnettes

8. Large square bays of six-part ribbed vaults

9. Inner aisle taller than outer aisle; creates pyramid image

10. No transepts and no crossing tower interrupt the repetition of the flying buttresses
11. Very small chapels added latter: Financing from Bishops, not much benefactor input.

D. St. Chapelle: 1239-1246

1. Purest **rayonnant** structure: 1240-1500: means to radiate or to shine

2. defined by art historians as academic, mannered, decadent : TOO MUCH

3. During the reign of Louis IX, (1226-1270) Paris became the center of of artistic influence: architects converged on Paris and interacted in the dynamic atmosphere of the court. Rayonnant style=Court Style
4. Intended for the worship of the Royal family and the display and safekeeping of relics

5. Relics: Crown of Thorns (purchased from the Emperor of Constantinople, part of the true cross, the lance, sponge and nail of the Passion)

6. Chapel originally connected to the palace by a two story walkway.

7. Built on plan resembling Charlemagne's palace at Aachen.

8. Twice as high as it is wide: intimate, sparkling, jewel-like space.

" St. Chapelle was literally constructed as a reliquary. A mock-metal shine with stained glass, bright enamels, and chased gold; the whole turned inside out."

Teacher Notes, Strategies, Materials

A variety of instructional strategies are possible within this lesson. I prefer to use slides and a noteguide to help students gather the necessary content information through their direct observations; the complexity of the noteguide depends on the students' academic level as well as the teacher's goals and interests. Using that strategy would take several days and would be taught after students had studied Judaism, Christianity and Islam in our World Life and Literature class.

I would allow my students a great deal of flexibility in their poetry choices in terms of content, structure, and function. I am most interested in their personal connections with these sacred places and their understanding of the universal nature of those connections. Variations on this assignment could include music, drama, a short story or even an interpretive dance. A metacognitive writing would also be appropriate depending on the evaluation medium. I have included a simple assessment and an example but higher ability students could be asked to do much more than this simple biocrostic poem.

Slides are available from several sources. In addition to the Diaspora Museum site listed in the bibliography, my favorite one is Universal Color Slide. 1-800-326-1367 or e-mail: ucs@aol.com I have always found whatever materials I needed from them and they respond to orders very quickly.

Questions and Queries:

Sacred Places

Comparison/Contrast Chart

	Synagogue	Mosque	Cathedral
Function			
Layout			
Structure			
Use of Light			
Decoration			
Ambiance			

Evaluation:

Sacred Places Poetry

Directions: Using your classnotes and completed chart create a poem which reflects your understandings of the power of sacred places. You may select one element from your chart on which to concentrate, or you may compare and contrast various elements from the chart, or you may use the structures below.

S

A

C

R

E

D

P

L

A

C

E

S

Sample Response:

Synagogues, Mosques, Cathedrals

All pivotal ways to seek a

Central experience with Y-hw-h, G-d. Allah

Regardless of age,

Era or tradition, believers still

Deliberate on form and even function.

People seek insight and

Light in these holy structures and

Answers to their search for

Central meaning for this world from Above.

Ever building

Sacred Places.

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